

# SACRED DANCE GUILD JOURNAL

www.sacreddanceguild.org

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## The 2004 Mini-Festivals Campaign Gains Momentum with a Passion for Making a Difference

Hundreds of sacred dancers were re-energized and recommitted during successful Festival 2003 in Claremont, California and with this continued enthusiasm, agendas for mini-festivals 2004 gradually begin to unfold from January through December, 2004. Chapters and regions across the United States and Canada have been sharing their initial blueprints which demonstrate dynamism, energy and resourcefulness. Mini-Festivals 2004 committees, bursting with determination, are driven to make a significant impact upon their local communities.

By now, these committees are finding out that planning for mini-festivals provides valuable experience for the entire membership. Chapter representatives and regional directors become better acquainted with the Guild's programs, policies and initiatives. Enhanced individual

leadership skills evolve and knowledge of how to implement successful projects soars. An opportunity to develop strategies to improve chapter/region organizational structures is paramount.

Always a major attraction of Sacred Dance Guild Festivals is the opportunity for fellowship with old friends, meet new sacred dancers and enjoy the hospitality and attractions of the host city. Mini-Festivals 2004 can also allow for a wide range of dance workshops and seminars including training to help chapters and regions improve their financial management skills, how to more effectively publicize their programs and public events, and how best to produce stellar sacred dance events which expose residents of their communities to the magnitude and spiritual power of sacred dance.

The Executive Board is delighted by the positive responses to the Mini-Festivals 2004 concept. We encourage

everyone to join in the fun, hop a plane, bus, train, or car, kick up your heels and share your wonderful dancing. With the exception of the Louisiana region, whose mini-festival plans were recently approved, the following information remains tentative:

### January, 2004

- (1) Hawai'i Chapter - First week in January

### February, 2004 (Open)

### March, 2004

- (1) Ohio-Penn Chapter
- (2) Louisiana Region - 3/12-3/13/04; Baton Rouge, LA

### April, 2004 (Open)

### May, 2004

- (1) Rocky Mountain Chapter - 5/21-5/22/04

### June, 2004

- (1) Alabama Region - Mid June, University of Montevallo
- (2) Lakeshore Chapter - 6/25-6/27/04, St. Mary's, Notre Dame, IN

### July, 2004

- (1) Massachusetts Region - 7/26-8/6/04, Boston College
- (2) Potomac and Constitution Chapters 7/16-7/18/94

### August, 2004

- (1) Canadian National Capital Area Chapter - first week in August

### September, 2004 (Open)

### October, 2004

- (1) Northern California Chapter - Late October

### November, 2004

- (1) Northern New Jersey Region - 11/5-11/7/04

### December, 2004 (Open)



Memories of Claremont 2003

Photo by Calacasan



# PRESIDENT'S LETTER

"I want to dance what I feel right now. My life dance is not so much my past, but my present. I will dance my me in the now. I will tell the old stories in the new. I will move what I am." (James Harrington)

The above quote was written by a student in a "Creative Arts and Learning" course taught by SDG member Elaine Sisler. It resonated deeply with me. Too often sacred dance does not reflect the here and now of who we are. It becomes an arm-waving to God instead of an honest expression of our human condition in need of God's presence. Dance is a powerful expression, which is why it has been banned by the Christian church time after time throughout history. Dance traffics in images, which are hard to ignore. Dance can tell the truth, reaching beyond facts and words, entering the inner core of reality.

The strongest moments in theater (and I place dance in that category) are those when an audience member doesn't know whether to laugh or cry. At the time both responses seem appropriate. Life is often like that and our sacred

dances should be reflective of it. When participating in a sacred dance, a congregation should laugh, and a congregation should cry. Participating does not mean physically dancing, but connecting kinesthetically and spiritually with the dance offered in a worship or ritual setting. We should dance not just for ourselves and for the praise and worship of God, but for the yearning of humanity for a divine presence.

There are many passages in the Hebrew testament which admonish people to remember how God has been a present help in many difficult situations. The past becomes present, and brings holiness to the now. God's story can be told as the past and present become one. Zorba the Greek, one of my favorite dancers, knew that he needed to dance his joys and sorrows. That is how he moved through these times with fullness and to completion. Enough arm-waving in church. Tell your story, dance your you in the now. Tell the old stories becoming new. Move who you are. Dance in all honesty, and let God craft you into who you will become.

Karen Josephson

## Festival 2005

### A Return to New London, Connecticut

Dear Sacred Dancers,

This update introduces you to Festival 2005 - Dancing Our Roots...Stretching New Branches. It will take place at Connecticut College, New London, CT, USA from Thursday, July 24<sup>th</sup> through Tuesday, July 26<sup>th</sup>. Connecticut College, as many of you know, hosted the American Dance Festival for many years. A group of us gathered on a weekend in November. We danced, shared, dreamed, supported, brainstormed and got to know each other. With this shared time the birth of the Festival emerged! We now have the beginnings of a great team!

- Faculty Coordinators - Lucy Knopf & Betsy O'Neill
- Publicity - Lucy VanAtta (committee member)
- Registration - Shirley Blancke
- Treasurer - Joyce Smillie
- Worship - the dancers of Skyloom & Karen Josephson

It was an exhilarating weekend and the generosity of people with their time and talents is truly awe-inspiring! Being part of this endeavor generates collective and creative energy far beyond our individual selves. Please consider how you, too can be a part of this coming together!

With love, excitement, and anticipation,

Peggy Arthur,  
Festival 2005 Coordinator, 10 Elinor Place, Branford, CT  
06405 USA, Phone: 1-203-483-1201,  
email: mjbpeg@netzero.com



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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL are by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

**Policy Statement** The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official address: Sacred Dance Guild, Post Office Box 187, Temple, NH 03084. Headquarters' address: Karen Josephson, 305 Townsend Avenue, New Haven, CT 06512. Editor's Address: Toni Intravala, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web Site: [www.sacreddanceguild.org](http://www.sacreddanceguild.org)

Corporate subscriptions to the JOURNAL are available for \$35. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) \$35.00; Two-Year Membership (Domestic AND International, US Dollars) \$62.00; One-Year Student and Senior (65+) Membership \$25.00; One-Year Group Membership \$82.00 and Life Membership \$1000.00. For Non-Members, the JOURNAL is \$24.00 per year. Members receive:

- Sacred Dance Guild Journal published three times a year
- Membership Directory with geographical and leadership listings printed annually
- Calendar of Events published in the Journal and online with regional, national, and international activities
- Membership in Chapter or Region with local events and activities
- Reduced fees at the International Festival held annually in different locations within the United States
- Reduced fees at Guild workshops and those of reciprocal organizations
- Reduced cost for all Guild publications
- Opportunity to be listed as a resource in the Online Resource Database
- Opportunity to create your own website to be linked to the SDG website
- Ability to sign up for email reminders for events listed on SDG Event Calendars
- Opportunity to be part of the All Members e-list where sacred dance issues, concerns, and ideas are shared among members from all over the world.

Send subscription or membership order to SDG Membership Director Connie Tyler, 2322 Eighth Street, Berkeley, CA 94710.

**Deadlines for the JOURNAL:** August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, Chapter/Region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni Intravala, Editor, 201 Hewitt, Carbondale, IL 62901.



## EDITORIAL

Wendy Morrell submitted a very interesting and helpful survey on the various components of the Sacred Dance Guild. One of the parts centered on the Sacred Dance Guild Journal. I would like to share with you some of those elements and with those I hope we can make the Journal very important to all.

First I will give some positive ideas about the Journal: SDG members as part of the group submits articles, the Journal is very important as a connection, like the new Journal very much, makes members feel involved, and provides a lifeline.

Second, here are suggestions for members as to what the Journal needs: more how-to's, a choreographed dance at least once a year, more information on the leaders in sacred dance, more members should submit articles, format could be updated, representation of each of the world's great religions, less information on Festivals, needs loads of helpful tips, more promotion of various groups.

I am pleased on all the suggestions. Now it is your turn and my turn take care of the "on the needs" list. Perhaps this year of mini-festivals will be our starting point since all of us are near at least one of them - AND then send me a report - or a dance -

or photos. That is the secret of the Journal. We need you - YOUR input, your articles, your dances.

As of the present moment I have no photos for this Winter issue. Usually some group sends me at least one! At the same time I realize this is one of the busiest times of the year for all sacred dancers. In fact my group just finished the 104<sup>th</sup> Psalm for the Confirmation ceremony at Saint Francis Xavier Parish here in Carbondale. However I did write a short article for the Youth section since my job is with youth and has been for some fifty years.

Let me hear from you.

Indexing of the Journal is slowly moving along with the help of Lucy Knopf and Mark Moloney. Already I have a request from a member and it would be great to have the index to check on this matter.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and send your news from chapters and regions to Director of Chapters and Regions, P. Merle Wade, 611 Plainfield Avenue, Plainfield, NJ 07060-2118. The deadlines are August 15, November 15 and March 15.

## LETTER TO THE EDITOR

*September, 2003 to Margaret Taylor Doane from Mary Jones, Australia*

How blessed we were to have Judy Mandeville at the conference and that she was able to pass on to you about some of the work of the Christian Dance Fellowship. You have always been an inspiration to me. I became involved in dance at the age of 30 while living in Minneapolis. At that stage I didn't know any Christians who were using it in churches but gradually started to meet them.



Margaret Taylor Doane on her 95<sup>th</sup> birthday  
September 2003

I attended a Sacred Dance Guild Festival in about 1974 in New England and was inspired with the idea of starting something similar in Australia, but specifically Christian. Before my return in 1977 I took dance classes, taught Creative Dance in an elementary school and started experimenting in using dance in my church (Episcopal Centre at the University of Minneapolis).

On returning I founded the Christian Dance Fellowship. From the early days of

CDFA we ordered books from The Sharing Company to sell to members and this included all your books. I read about you in the Journal and met you once when I was teaching at the Festival in San Francisco about 1997. I have specialized in dance for the community and the non-dancer and church dancer, so have been helped by your writings and always recommended them to others.

Thank you for all you have given down the years - I know you have been an inspiration to many people. May God continue to bless you and give you his joy and peace.

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### Journal Contributors:

Toni' Intravaia, Editor;

Mark Moloney, Editorial Staff

Contributors: Mary Swanson,

Mary Jane Wolbers, Connie Tyler,

Deborah Mauldin, Joann Flanigan,

Suzanne H. Gorman, Wendy Morrell

Typesetting/Design: Frances Becque



# FROM SACRED DANCE GUILD MEMBERS

## Sacred Dance Speaks Louder than Words

By Mary Swanson

Reflecting upon a day spent in the company of sacred dancers from the Lakeshore Chapter on Saturday, November 8, at St. Gertrude Catholic Church, Chicago, I am filled with images that I wish to share.

Beginning the program with "Oh My Jesus" brought forth energetic dancers with bare feet, processing up the middle aisle of the church. They were accompanied by an exhilarating African American melody. A "dance celebratory" came from deep within my heart. The dance was filled with gestures, movements and radiant smiles from dancers who dressed in beautiful magenta skirts, made their way joyously to the altar and upon reaching this point, lifted their hands heavenward in order to touch the face of God, in prayer and praise. An inspiring and magnificent effort.

Another trio of dancers depicted angels - Michael, Raphael and Gabriel - standing at the altar in front of a pair of large angel wings, between which rested a sword. As the dancers swirled and gracefully moved with arms sometimes intertwined, forming a circle, I imaged the planets - the dancers became day and night. They touched one another as if to heal, as if to speak to the entire universe and then an image so lovely came to me. I saw a new astrological sign in the heavens. It came upon a deep, dark night, surrounded by stars shining like gems in the sky; I saw a huge angel stretching across the universe with God at the head.

An exceptional and very avant-garde presentation featured Michele White, president of the Lakeshore Chapter. Through very dramatic gesture, she depicted giving birth as she invoked Mary, the Mother of Jesus. Michele spoke throughout the entire rendition; the combination of speaking while dancing requires superb skill. Her movements dramatically switched when at last she fell to her knees in a jubilant realization of self-discovery. As women, we are capable of giving birth physically as well as figuratively - we birth love, understanding, compassion and, yes, our own self-realization. This dance is so worthy of praise and rich interpretations relating to birth. It has appeal and healing potential for women who have given birth, women who are having difficulty in that area and women who have no desire to have children. The "fertility" of the dance lies in its dramatic and wonderful dialogue with Mary and the discovery that with God everything is possible.

The next dance, "Deer Cry," was Celtic in nature featuring two dancers so complimenting each other that they became

one - a yin and yang motion. With slow, deliberate movements and excellent eye contact, they seemed able to read the feelings portrayed in the dance through each other's eyes. For instance, if the dance depicted loneliness on the part of one, the other would move to assuage the sadness away with just a glance. Midway between the presentation, the dancers invited audience participation. Simple movements formed an Irish Blessing - Christ before us, behind us, below, above, beside and the church was filled with tender mercies because we were invited to make it so. A simply beautiful effort.

Finally "Let Us Worship Christ" was an exceptional work of art and the dancer so in accord with the music, an upbeat Gos-

pel melody, that her every move became the precise words of prayer and an intercessor for each of us. Wearing blue to symbolize living water, red to symbolize the blood of Christ and white to symbolize purity seemed to intensify this drama of beauty, light and creation. She wore silver sequin wrist bands as well to depict the royal nature and kingship of Jesus. Her every move portrayed a deep conviction of her love she has for Jesus Christ and her faith resonated throughout the church, beckoning us all to come follow. Amen. Amen.

I am firmly convinced that sacred dance speaks louder than 1,000 words.

...and then God smiled and said "This is good, this is very good."

## 17<sup>th</sup> WORLD DANCE CONGRESS

by Suzanne H. Gorman

Greetings beloved dancers and worshippers. I am writing to all of you to give a wonderful report on the opportunity I had to attend the 17<sup>th</sup> World Dance Congress this past October, 2003. It was held on the picturesque island of Naxos, Greece. The information about the CID (International Dance Congress) came to me through the Sacred Dance Guild communications network, and I was immediately intrigued.

I wanted to submit a project of mine as a lecture demonstration to see if it would be accepted. It seemed like a dream at the time, and I was amazed as I prayed and watched it unfold over the months of email communication with the office in Athens, Greece.

First I needed to submit a professional profile in order to be approved as a member. This in itself proved time-consuming both at the keyboard and in prayer on my knees, as I am not a professional dancer, but a woman who loves to worship and use movement as an artful expression as a gift from God.

I know the Lord put the perseverance in my heart to follow this course, and I want to tell all of you to pursue the dreams you have using dance, no matter how many obstacles that are in your way. It will only make you stronger and give more glory to Him!

The project proposal I submitted was the research I had done for a choreographed piece called, "We Will Dance;" a contemporary dance using eight dancing brides depicting the Bride (body) of Christ. There are elements of Jewish wedding customs, symbolic movement, and historical and scriptural references woven throughout the piece. When I was accepted as a presenter in the

lecture-demonstration category, I truly gave all the credit to God, as I know it was His plan and purpose to have me represent His Bride - to forty-one countries.

The conference proved worthwhile in every way; the knowledge one comes away with is only a part of the richness received through the experience of daily hearing research reports, learning native and traditional dances from a variety of countries, and watching nightly national dance ensembles perform in costume! I believe I did a good job with my lecture, but also I see how much I have to learn, and how I need to refine "We Will Dance" to communicate its meaning to others who have no Biblical reference point.

The Lord met all my financial needs, mostly through the generosity of my church, Randallsville New Life Church, in Hamilton, New York. I am very blessed to have the support of my pastors on the call of my life to go forth from my local body into the community, state and world teaching dance/movement worship. Our pastors play a major role for our anointing to flourish and touch hearts when they give us their blessing to dance before the Lord.

I am praying about next year and would love to hear from anyone who has interest in the CID. I brought about one hundred SDG flyers to pass out and could have easily distributed two hundred more! I am excited to report the president of the council, Mr. Alkis Raftis, is most eager to continue having representation from the Guild.

May we continue to pray and seek ways to honor the Lord through this wonderful gift of dance!



# DANCING THE WEB!

By Connie Tyler

## Are you interested in a Webstore for the Guild?

The Guild is looking into the benefits and liabilities of having a webstore on our website. This store would sell books, videos, music, costumes, props related to sacred dance, leftover t-shirts from Festivals, etc. The producers of the goods would be responsible for shipping their materials to the customers. The Sacred Dance Guild would handle online credit card payments, would design the web pages with pictures of the items, etc. The Guild would then make the payments to the producers minus a cut for the Guild and whatever taxes are needed. It is hoped that the Guild's cut would help build up our much needed operating expenses.

Do you have some thoughts about this? Do you have a product you'd like to sell on our online store? If so, contact Connie Tyler at [connie@deephum.com](mailto:connie@deephum.com).

## Job Board

At the last board meeting, the Executive Board voted to put a job board on the website. This will provide a place for churches, etc, to put listings of jobs available for sacred dancers and a place for members to list their needs for a job. This will provide another benefit for Guild members.

## Recent Website Changes

- New members who list an email address, the corresponding secretary, and

the appropriate Chapter or Region contact person now receive an email the moment the new membership is processed. This is automatically sent by the online membership database. This greatly speeds up the process of bringing the new member into our community.

- Check out the Festival 2003 website (go to [www.sacreddanceguild.org](http://www.sacreddanceguild.org) and click on Festivals, and then on Festival 2003) for follow up information, pictures, etc.

- Check out the Festival 2004 website and keep an eye on it for mini-festival info.

- Check out the Festival 2005 website for ongoing news of their progress and a "tour" of the Connecticut College campus where it will be held.

There are many places where you can add things to the website:

- Brand new is the "News!" page where things like awards won, newspaper and magazine articles written, new books, videos, etc. can be added. Just fill in the form on the page. This is not a place for upcoming events.

- Questions and Comments. Keep an eye on this page and help us answer the questions that appear.

- Gratitude. Put in a thank you to someone in your Chapter, Region, or the International Guild.

- We now have Members Only pages on the website. When you put in your password, the Members Only pages show up in the menu. They do not show up if the password is not entered.

## More benefits for Group Memberships!

At our recent Board Meeting we discussed changing the benefits for group members. Here is a summary of our decision:

### Benefits to groups to become members:

- Get two Journals
- Four can go to Festival with a discount
- Group can have a website on the Guild site, with a calendar
- Group can be listed in Resource Database
- If the Groups are willing to list their members on our database, they can use our database to manage their membership, print labels, send email, keep information on contracts, etc. This requires having someone learn how to do it, just as the Chapters and Regions need someone to help, but it is easy and we provide lots of help.

### Benefits to members of groups (and why they should want to be listed in our database):

- Individual members of groups can be listed in our directory, and can see our online directory.
- They can have most of the website privileges: can get email reminders of events, and see all "members only" places on website (more coming soon!).
- They can be listed on the "allmembers" elist, as well as lists for particular religious groups or dance type groups as we form them.

### Benefits to us to have more group memberships and all those folks in our database:

- When we get our directory profile info on (coming soon), theirs will be there, too. This makes contacting people for interest groups easier and gives us all more contact with each other.
- If they are children - and we really want to encourage children's groups to become members, they grow up in the Guild! (Northern California has just given two scholarship memberships to two youth groups.)
- For Festivals we have these folks listed so we can see who really is a member of a group and whether or not they've used all their four discounts.
- We have a more complete list of our members that we can call on for jobs that need to be done and other Guild needs.



**Moreno Reflecting in  
Claremont, 2003**

Photo by Calacasan



# Dancing into the Future! (Strategically - of course!)

By Wendy Morrell

On the front page of the Fall 2003 *Journal* President Karen Josephson wrote a letter to all of you with information about the two-day Strategic Planning Session that was held this summer prior to Festival. At that session, it was decided that the Sacred Dance Guild would embark on an ambitious three-year process to struggle, evaluate, squirm, revise, leap, dance, consider and create changes that will ensure that this organization will continue to thrive long into the future. We are coming up to our Golden Anniversary (50 years of age in 2008) and we want to be sure that we will make it to be a centurion! We want to ensure that the Sacred Dance Guild continues to grow so that our children and our children's children will know the same warm embrace that we have all been so privileged to experience!

So - the strategic planning process is off and dancing! Here's what has happened since the Fall *Journal*.

- A number of members responded to the choreographer's "call" to be part of the Strategic Planning process and teams have begun to be formed! But - it's never too late for others to be involved! If you're feeling the urge to be a part of this dance, in whatever way you wish, the stage will surely accommodate many more (and even the wings have space where important work can be done!).
- The November Board Meeting reviewed and confirmed the creation of the "Theme Teams." In the fall *Journal* it was reported that the Strategic Planning session had identified six key

"themes." A review of these teams at the November Executive Board meeting has determined that we will create five teams rather than six. The two teams of Program, Education and Resources have been united into one. Thus there will be five "Theme" teams: Governance, Finance, Program/Education and Resources, Membership, and Public Relations/Advocacy.

• The Governance Team is the first out of the block (as it should be!) and has already begun their dialogue. Below is a brief report from Ellen Young of the Governance Team:

## Governance Team

The Governance Team of the strategic planning process was able to get off to a quick start because there were enough people already at the meeting who wanted to work on this theme. We were able to hold an initial meeting before Festival was over and assign some research tasks.

Since then we have communicated by email, sent reports and analyses by snail mail and held one conference call. We recommend periodic conference calls because talking together raises the energy and enthusiasm for the project, which sometimes wanes when we each go home.

The Governance Team has established an ambitious time line. We propose to have a working model to present to the board by the spring. While we are looking at whole new ways of structuring our organization: boards, regions, and all aspects of leadership, we cannot work in isolation. We are seeking input from members and will float ideas on the elists as they take shape. Our final model will be shaped with input from at the very least both the membership and finance teams, so we are eager to see that the other teams are up and running.

Members of the Governance Team: Phyllis Stonebrook, convener, Ellen Young, Board liaison, Sue Johnson and Patricia Bowen. If you would like to participate or have input that this team would benefit from, contact Phyllis by email at [phiddy@att.net](mailto:phiddy@att.net) or by phone at 410-798-4075.

So, if you want to know more about the strategic planning process and where your time, energy and talents might be used, contact Wendy Morrell, Public Relations Director and Strategic Planning Co-ordinator on behalf of the Executive Board at [wendy.morrell@sympatico.ca](mailto:wendy.morrell@sympatico.ca); or call 613-726-1375 or snail mail to 2931 Ahearn Avenue, Ottawa, Ontario CANADA K2B 7A2.

Dancing on...Wendy

## My Dance Work and the Sacred Dance Guild

By Mary Jane Wolbers

In response to request for a summary of my work in sacred dance and its relationship to the Sacred Dance Guild, I submit the following:

Mary Jane Wolbers, as Advocate - dance as a religious art form/Sacred Dance Guild membership (continuous member since its conception in 1956) as the Eastern Regional Sacred Dance Association; Honorary member since June 1, 1996, proponent of multiculturalism, intergenerational practice, and youth development programs.

Archivist of the Sacred Dance Guild - As Chair of the Archives Committee/participant, Board at-Large meetings, communicating through the Recording Secretary to the Executive Board/recommend members to serve the Committee/solicit, receive, acknowledge donations to the Archives and organize them for delivery to Collections and Archives at University of New Hampshire in Durham, New Hampshire/submit articles concerning the Archives to the Sacred Dance Guild Journal/initiate projects to enhance the collection/maintain financial records of the Committee's allocations and expenditures.

Organizational Supporter - As service to the Sacred Dance Guild Executive Board and Board-at-Large (President, Publicity Director, member of Advisory Board, Program Director, Director-at-Large, Parliamentarian), Chair of various Committees, member of task forces, retreats, Vision Conferences promoting governance efficiency and improved member service/full-time participant of 29 annual Festivals, Director of five Festivals, donor of professional services to Chapter and Regional events.

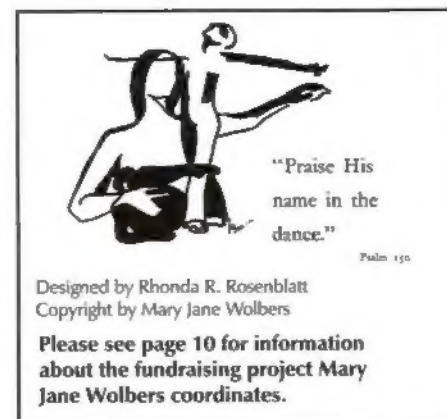
Active Member and Participant in S.D.G. Collegial Affiliate Organizations (IADG, IACD, NDA) and the World Dance Alliance.

Practicing Artist-Performer, Educator and Choreographer in Sacred Dance - respond to requests for consultation, leadership, residences, lecture-demonstrations, workshops, perform-

ances and choreographic direction/my fees are negotiable, with donations made to the S.D.G./service to arts and religious organizations in an extensive geographic area, principally in the U.S. "Have leotard, will travel." /presented at national, regional, local conferences; N.D.A., the National Council of Churches, National Council of Catholic Men, Hadassah, ministerial groups, synagogues, the Graduate Studies in Theology at Duke University, and represented the S.D.G. at Hong Kong International Conference where the W.D.A. was generated.

Being retired from my professional career in dance with experience at all educational levels and diverse faith communities, I am able to "free lance" where my services are needed and welcomed. I consider my life-long commitment to support and promote sacred dance a "labor of love," and the S.D.G. an incomparable source of inspiration and opportunity. In the words of my esteemed colleague and friend Matteo, "I belong to the committee of God's work."<sup>2</sup>

<sup>2</sup>Matteo, Honorary Member of S.D.G. and internationally acclaimed ethnic dancer, speaking at S.D.G. Festival 1987, Sarah Lawrence College, Bronxville, N.Y.



"Praise His  
name in the  
dance."

Psalms 150

Designed by Rhonda R. Rosenblatt  
Copyright by Mary Jane Wolbers

Please see page 10 for information  
about the fundraising project Mary  
Jane Wolbers coordinates.



# HERE IN ALABAMA

by Deborah Mauldin, Regional Director and Joann Flanigan, Past SDG President

Here in Alabama we have had a busy and ambitious series of sacred dance workshops this year. We began in April at Grace Lutheran Church in Huntsville with Kathryn Field teaching Randall Bane's warmup and technique to Pachelbel's Canon in D, followed by Processionals and Improvs from the Bible taught by Joann. Former SDG member Marilyn Williams, a welcome addition and after the workshop assisted us in planning the next six workshops. We always finished with Sharing our Dances and with May the Peace of the Lord be With You, choreography by Kathryn Mihelick and Andrea Tecza Shearer. Judy Styles and Joan learned this dance while taking their workshop at Festival '02 in Rindge, New Hampshire.

In May, we gathered at Sacred Heart Monastery in Cullman with Regional Director Deborah Mauldin teaching Structured Improvs using the Beatitudes. We were a small group with three teens and three adults, the oldest 80 or something. We returned to the comforting and cozy Yoga Room at Sacred Heart Monastery in June, courtesy of Marilyn Williams and Sister Mary McGehee, for a workshop on Improv with the Psalms, taught by Joann. We were happy to have Sandy Williams dance with us. From the Tuscaloosa area, we had not seen Sandy since Festival '97 at Lake Junaluska. Another dancer was new member Shirley Quattelbaum, who brought six of her teen dancers from the Cullman area.

We took a refreshing California breather in July as Joann attended Festival '03 at Claremont College, and then we resumed our local dancing series in August. Kim Deale, a former president of the Alabama Dance Council, taught "Creating Sacred Dances Thru Improv" at the Children's Dance Foundation in Homewood (Birmingham area). Our youngest dancer at this workshop was Deborah's three-year-old Anna Leigh, already destined to become a professional dancer.

Our September workshop was arranged for us by Susan Allen at her Grace United Methodist Church in Huntsville. Another new member, Margayle Williams, taught Dance & Drama in Scripture. Former member Catherine Rice of Decatur, who has attended several of our workshops, wrote that her friend Joan Sowell taught her third-grade class Margales's dramatization of the "Gifts of the Spirit" to her Sunday School. Then they presented this mini drama at their church on November 2<sup>nd</sup>. Catherine wrote

that it was well received and done greatly by the little kids. She was grateful for the instructions, so you see even when we are not always able to attend, we are still liturgically active with the Guild.

Our last and seventh workshop of the year was arranged by Deborah at her dance studio at the University of Montevallo where she is Professor of Dance. Okie West, our newest member, taught "Traditional Korean dance technique through Christian Music." Olie is a tiny, gentle lady filled with the passion of the holy spirit, and we look forward to more performance and teaching from her.

For those of you who are contemplating such a series, here are a few ideas. In return for payment to our facilitators, we offer membership in the Sacred Dance Guild. We also offer to pay the facility (church or college) by agreeing to dance in a future worship service. Along with printed flyers sent by postal mail, we use email to notify our people. The

University of Montevallo and Yvonne Betowt, Religion Editor of The Huntsville Times have been most helpful in spreading the word.

The commitment to your schedule of workshops is paramount - we hold them regardless of attendance, and found that in succeeding workshops, attendance and interest would increase! Sometimes we would have the same dancers at each session, Deborah's 13-year-old Amelia for instance, who occasionally would bring a friend with her. Also, one of Joann's teen dancers, Jennifer Jacobs, danced with us at six out of seven workshops. Other times, dancers might just attend one workshop a year.

Another great advantage we have here in Alabama is that there are two of us committed to sacred dance. One of us, Deborah or Joann, is always available for each workshop. We also step in for each other to send out the word by postal mail, email or word of mouth.

## RECOMMENDED READING/VIEWING

Note from your Editor: Did you see the article in Dance Teacher, November, 2003 issue? It is about Liturgical Dance and also about the 2003 Festival.

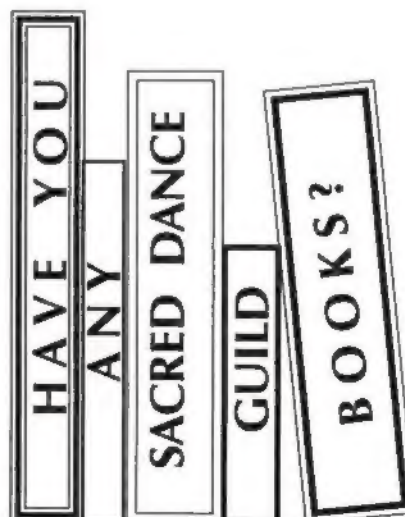
Stella S. Matsuda sent me the following about the book, my body, the Buddhist by Deborah Hay, published by Wesleyan Press 2000:

Deborah Hay conceived the dance we did at Festival 2003, entitled "Exit." She comes from the school of "minimalist dance" and trained under Robert Dunn as part of the Judson Church group and danced with Merce Cunningham. So, I found it surprising to learn about the dance "Exit," a dance with such emotional depth, in her book, my body, the Buddhist. In Chapter 10, she says, "I was never drawn to participate in sacred dance classes. I feared my irreverence, cynicism, and snobbery. Little did I realize that my problem was linguistic. Sacred dancing is redundant."

She talks about praying. "As far as I know, very few of my peers have been smitten with similar holy journeys within the context of experimental dance. It is generally understood that we veer away from this subject matter altogether. Finding myself with the task of exploring spiritual values in the

avant-garde dance world has not made my teaching or performing profession easier."

"How was I going to ask students to join me in this? The thought made me shudder. Many students dropped my dance workshops when they heard the word prayer. I would have, too, in their shoes. She continues to talk about prayer. I pray—not to anyone, not about anything, and not for answers. Praying is thus liberated from content and replaced by a peaceful alertness. Prayer is my window out of breathing alone in my body."





## The Arts in Vacation Bible School

By Toni' Intravaia

For the past twelve years St. Francis Xavier Parish in Carbondale, Illinois has held Vacation Bible School with the arts. The last three years the week has been titled "Stories of God's People" I, II, III.

The youth range from kindergarten through fourth grade. The teachers work with music, art/crafts, drama and dance. The theme is chosen each year. This year we worked from the Bible: Captain Gaius Sees a Miracle, The Little Boat that Almost Sank, Jon and the Little Lost Lamb and the Glory Story. (We used the Arch Book Titles.)

As the instructor in the sacred dance I worked with each class for a half hour. I opened the class every day with a danced prayer from Eph: 5:14 "Awake, O Sleeper, Arise from the dead and Christ will give you light." As each group came in, they always sat on the floor, so with the above prayer, we rose and turned and lifted up, every individual with their created beginning. We closed class with "May the Lord bless you and keep you." This was done by holding hands, moving inward raising arms, then letting go, turning and reaching toward one another.

The magic center of class was warmup, technique and the dance movements based on the particular theme of the day. Within the half hour, it was amazing to see how the children were able to bring the arts to fruition. That taught me that the arts very carefully blend together into prayer.

For the final prayer service, my fifth and sixth grade danced Psalm 150 with processional and upper body movements.

The whole group opened and closed the mornings with the Doxology in word and movement.

### CALL FOR PROPOSALS

If you would like to participate in the leadership of Festival '05 as a major faculty presenter, workshop facilitator, morning warm ups awakener, or evening recreation leader, please visit [www.sacreddanceguild.org](http://www.sacreddanceguild.org) to download the Presenter Application form found under Festival 2005. You may also contact Peggy Arthur at 203-483-1201 to request one. All proposals need to be postmarked or emailed no later than May 1, and you will be notified by July 15. All proposals should be related to the theme "Dancing Our Roots...Stretching New Branches."

## A Note from the SDG Development Director

Dear Sacred Dancers,

In these times when we are often bombarded with dark and disturbing events, the Sacred Dance Guild is filled with good news! People from every faith tradition are coming together to share in a dance for universal peace, in movement patterns of understanding, in steps of communication reflecting the common connecting all humanity—bending and stretching to a greater appreciation of all that is good in every expression of faith. This kind of activity is so important for the future welfare of our world.

It is critical that we continue our work of connecting mind, body and spirit in the dance—a beautiful activity that serves to unify and harmonize; so that wars, devastation, and global destruction no longer can escalate.

We are members of the Guild because we have all experienced the tremendous fulfillment that comes with offering the whole self, in rhythm with others, to the Creative and Sustaining Spirit which lifts us all beyond boundaries unattainable alone. The wonderful growth opportunities in networking, learning, sharing and relationship we receive from the Guild's Festivals, Newsletters and Web site are priceless.

To insure that this infrastructure can continue to operate and serve us all to the fullest, we ask that you respond to this annual Fund-raising Appeal with as generous a contribution as possible. The Executive Board and other Guild members recently completed a two-day session to begin the work of putting in place a three-year Strategic Planning process intended to streamline and revitalize this wonderful organization. Your gift will help us all to realize this dream.

There are many ways that you can support the work of the Sacred Dance Guild through your financial contributions. You can choose to designate your gift to one or more of the following:

- The Sacred Dance Guild General Fund - This would support the on-going work of the Guild (i.e. publication of the Journal, general operating fund, etc.).
- The Memorial Endowment Fund - This would support a fund that generates scholarships for Festival.
- The Colley Ballou Video Fund - This is a new fund created with seed money donated in Colley's memory and designated for a Sacred Dance Guild promotional video.

If you do not want to designate one or more of these options, you can send your gift and the Board will determine the area of greatest need.

To send in your donation, complete the form, make checks payable to the Sacred Dance Guild or provide your Credit card number, and return it to:

Rick Kesler, 163 Bexley Drive, Bedford, OH 44146

Looking forward to hearing from you and....Sharing in The Divine Dance, Kathryn Mihelick, Development Director.

Please direct my Dancing Dollars:

- Wherever it is needed most \_\_\_\_\_
- OR • Select one or more of the following:
  - Sacred Dance Guild Operating Fund \_\_\_\_\_
  - The Memorial Endowment Fund \_\_\_\_\_
  - The Colley Ballou Video Fund \_\_\_\_\_

Check enclosed \_\_\_ OR Charge \_\_\_ to:

Visa or Master Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ E-Mail \_\_\_\_\_



## YOUTH YAK

### Saint Francis Xavier Motion Choir

By Toni Intravaia

When I moved to Carbondale in 1964, sacred dance was mostly solo and not really connected with the parish. My first solo venture was "Rhythm and the Spoken Word" using psalms and religious poetry. Not only did I do this half hour solo program in various churches, but also at Southern Illinois University.

In 1965 a group of my students and I worked on "The Seasons of Holidays in Dance" in several elementary schools. The same year "Darkness and Light" was part of a presentation on the Jewish history at the synagogue which dance gave each of the eight Hanukkah lights particular meaning.

When I did The Rosary Dance Drama ("Of Joy," "Of Sorrow" and "Of Glory") in the church, the Blessed Sacrament was

removed and I could also use the space for the women's club meeting. Then later and for several years I did the dance of Everyman based on the Stations of the Cross during the Lenten Season.

Somehow through the years we formed a group of dancers for the Motion Choir and we did the Easter Vigil Dance with the readings on Miriam. Then Pentecost was added with the addition of red flags. The most recent was dance with Psalm 104 for the Confirmation ceremony.

In the meantime for the last fourteen years our church has incorporated the four arts for the Summer Bible School for grades kindergarten through fourth. Our music director handles the music with the youth, one of our parishioners takes the drama, another of our members supervises arts

and crafts and I teach prayer in dance. Each summer we pick a theme based on "Stories of God's People" from scripture.

Thus, out of all this came the Saint Francis Motion Choir.

i would like to close with a short poem by e e cummings:

i thank you god for most this amazing  
day for the leaping greenly spirits of  
trees  
and a blue true dream of sky and for  
everything  
which is natural which is infinite  
which is yes

now the ears of my ears awake and  
now the eyes of my eyes are opened

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0230 Unlited Dance Dress  
LC942 Metallic foil "Angel Wing Collar" over the 0230 "Inspiration Dress"

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# In Remembrance and Service

By Mary Jane Wolbers

The Memorial Endowment Fund of the Sacred Dance Guild was established in memory of Ruby Henderson, a dear friend from my early days of involvement with the Guild. More recently, two other valued friends, Virginia Lucke and Robert Storer, have gone to join Ruby's celestial dance and have been added to the list of those memorialized by this Fund. My regular contributions to the Endowment are a tribute to these treasured members and a means of supporting the scholarships it makes possible.

Over the years, my personal donations have been augmented by fund-raisers, Silver Teas, and a variety of volunteer dance services (leadership training, choreography, workshop consultations, performances). My choirs and I do not accept reimbursement for services; any gifts we receive beyond expenses incurred go to the Guild's Memorial Endowment Fund. Such sources are always welcome, but by nature have not been consistent enough to satisfy my commitment to the cause.

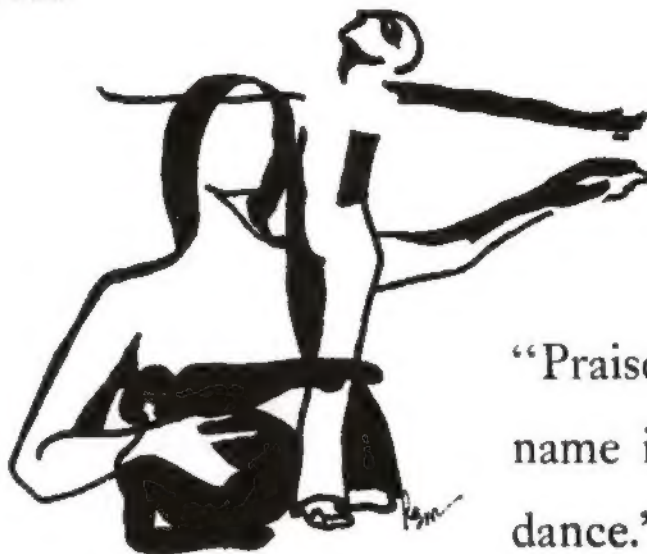
In 1974, I decided to initiate a project which would be on-going and guarantee a source of funding for my gifts to the Endowment. With the help of an artist, I had note cards designed, printed and made available for purchase by anyone wanting them. The cost of printing and mailing is deducted from payments received; the balance goes to the Fund.

The notecards are printed on white stock and come with matching envelopes. The design is printed in purple, the inside is blank. Artistic credit and "designed for the Memorial Endowment Fund of the Sacred Dance Guild" are inscribed on the back. They are sold in sets of ten. For use in large quantities as Christmas and Easter cards, wedding invitations or other special events, advance notice is advised.\*

## Exchanges

The Sacred Dance Guild will be exchanging Newsletters and Journals with the following International members of the World Dance Alliance:

Congress on Research in Dance (CORD)  
Dance and the Child International (daCI)  
Dance Notation Bureau  
International Council of Kinetography  
Laban (ICKL)  
International Council for Traditional Music,  
Ethnochoreology  
Imperial Society of Teachers in Dancing  
International Organization of Transition for  
Professional Dancers  
International Dance Committee of IUI/  
UNESCO  
Laban Institute for Movement Studies,  
Laban/Bartenieff Institute  
Society of Dance History Scholars  
WDA Americas  
WDA Asia Pacific



"Praise His  
name in the  
dance."

Psalm 150

Designed by Rhonda R. Rosenblatt, Copyright by Mary Jane Wolbers

I have now added tote bags to the project, using the same design. The totes are 14" by 16", with purple artwork on natural canvas fabric. Again, the cost of producing and mailing the totes is deducted from payments received; the balance is donated to the Fund.

I appreciate the opportunity to remember the past and enliven the future by contributing to the Fund. The visions of Ruby, Virginia and Bob will be sustained by those

whose work is enabled through Guild scholarships. Others who feel equally committed are encouraged to devise plans which will enable them to contribute to the Fund, be it out of savings, fund-raisers, and/or estate planning.

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## SACRED DANCE GUILD PROFILES

### Carla Ellen Kramer, Membership Director for 14 years A Tribute, a Thank You

By Toni' Intravala

From *Sacred Dance Guild Journal* Vol 32, Number 1, Fall 1989 (the following was written by Carla:)

"All my life I have been a dancer. We couldn't afford lessons when I was young, so I began to study dance later than most, when I went to college. Dance has always been an expression of my faith. When words fail, the dance takes over. At this point in my life, I can truly say that I am a professional volunteer. I am very active in my church, the Boy Scouts and the Guild. My husband, Richard, and I have four children: Kathleen 15; Douglas, 13; Gregory, 9; and Geoffrey, 6. When asked to quote someone who means a lot to me, it was only natural to turn to the refrain of a song my husband Richard wrote, entitled "You are Gift":

"You are loved/You are beautiful/You are gift of God/His own possession/  
You are gift to all mankind/His gift of love to them/You are His/ God danced the day you were born."

Sometimes one is unaware about time. I am thinking of this summer's going through the Newsletters/Journals to index the material. At the same time I thought it was time to offer thanks to the Sacred Dance Guild member who had served for fourteen years as Membership Director. I am speaking of Carla Kramer. As Journal editor, you served me well as to members, labels, updates, directories, and advice when I would phone.

From the entire body of the Sacred Dance Guild, Thank you, Carla!



## Kathryn Mihelick

Kathryn Mihelick, Guild Development Director, has been named a finalist by the nominating committee for the Akron Area Arts Alliance's "Arts Alive!" Community Arts Award Celebration November 16. The gala event honors "individuals and groups that enrich our lives by their outstanding participation in arts and cultural activities." It features awards presentations in twelve categories, including the Outstanding Artist Award in Dance.

Kathryn Mihelick is a dance performer, choreographer, educator, and active advocate. She is the founder and director of the *Leaven Dance Company*, and was an Assistant Professor and former Coordinator of the Dance Program at Kent State University. She has noteworthy experience in professional performance and choreography, having danced with *Orchseis Ensemble* and *Heidt Touring Company* and as corps member and soloist with the Indianapolis Starlight Musicals.

She graduated summa cum laude from Ohio University, where she studied with Mary Joyce, later continuing her modern studies with Bella Lewitzky and Sarah Stackhouse of the Jose Limon Company, and classical ballet with Marguerite DeAnguerra at Butler College. She returned to Stow in 1966 and established the Mihelick School of Dance as a pioneering effort to provide a venue for introducing young dance students to creative/improvisational movement experience and modern dance training. Five years later she enrolled at Kent State University where she received a Master of Arts degree in theater with an emphasis in dance.

She was appointed to the Kent State University dance faculty where she taught modern, ballet, and tap technique, dance composition, dance history and dance as an art form, before assuming her position as coordinator of the dance division. Her additional accomplishments at Kent State include establishment of a creative movement outreach program for children through the College of Continuing Studies, teaching courses in Acting Movement in the School of Theatre, and the design and implementation of the first High School Apprentice Program at KSU's Porthouse Blossom Festival School of Theater. Her academic involvement also includes an appointment as adjunct faculty in musical theatre at John Carroll University.

Kathryn was resident choreographer at Blossom Music Center's KSU Porthouse Theatre for five seasons. Her service to the

dance community includes membership on the Ohio Dance Board of Trustees, the Advisory Board of the Kent State University School of Theatre and Dance, writing panelist for the Ohio Department of Education in the development of their Comprehensive Arts Education Competency Expectations, and the International Sacred Dance Guild Executive Board in positions as Regional Director, Resource Director, and presently Director of Development.

A long-time scholar and practitioner of sacred and liturgical dance, Kathryn has been a lecturer, workshop leader, panelist and performer nationally and internationally in Australia, The Netherlands, and Hong Kong, where she was one of five American dancers awarded a grant by the Asian Arts Council to introduce the sacred dance of western culture at the International Dance Research Conference in 1991. Her work has been funded by grants from the Ohio Arts Council and GAR Foundation. She was featured on the Cleveland diocesan television program "Real-To-Reel" in 1987, and developed a video series on "Sacred and Ritual Dance History" for the *Seminary of the Air* telecasts sponsored by the Akron Area Association of Churches. She has authored articles in *Glory Magazine* and the *Sacred Dance Guild Journal*.

Choreography credits in the sacred and liturgical dance genre include the dance sections presented with composer Alexander Peloquin's *Lyric Liturgy*, performed with 80-voice choir and orchestra for the twenty-fifth anniversary celebration of Walsh University, "Touch of the Spirit" commissioned by the Akron Area Association of Churches for its regional ecumenical Pentecost celebration, and "Pie Jesu," commissioned by the Westminster Presbyterian Church in Buffalo, New York.

She retired from her position at Kent State and founded the *Leaven Dance Company* in 1992. Its mission is to demonstrate the effectiveness of the arts, and particularly dance, in impacting the development of wholeness through mind/body/spirit connection.

This focus has been extended to include social issues of peace and justice.

Funded workshop presentations have included "Building Community" projects with high school populations, in which issues of mutual respect, commitment, trust and responsibility were explored through movement experiences.

Kathryn has been a main presenter at several International Sacred Dance Guild Annual Festivals. In 1999 she received the Guild's honor award for outstanding contribution to the field of sacred dance. Last year the OhioDance organization selected her as recipient for outstanding contributions to the advancement of the dance artform.

Most recently, controversy has developed over the use of liturgical dance in Roman Catholic worship services, and Kathryn's activities in the Akron area have generated active opposition here. The Vatican's Congregation For Worship and the Sacraments last addressed this issue in 1975. This year, at Kathryn's request, the United States Conference of Catholic Bishops placed the issue on their recent Conference agenda and selected her research document, "Position Paper on Issues of Sacred/Liturgical Dance," to serve as a basis for their discussion regarding formation of ritual policy. She is presently working with diocesan officials in spearheading an advocacy effort to procure Rome's clear and concise affirmation of the validity of liturgical dance as an appropriate form for worship.

### Advertise in the SDG Journal

#### Ad per ONE (1) issue

One-half page.....	\$100 00
One-quarter page .....	60 00
One-eighth or business card .....	40 00

#### Ad per THREE (3) issues

One-half page.....	\$275 00
One-quarter page.....	150 00
One-eighth or business card .....	95 00

#### Classified Ads and Personals

1-10 words .....	5.00
11-20 words .....	8 00
21-30 words .....	13 00
31-40 words .....	17 00



# MEMOS FROM THE MINUTES

Copies of Reports filed at Board Meetings are available to members by request to the Recording Secretary.

**Executive Board Meeting, July 17, 2003, Claremont, CA**

Abbreviated minutes: the full minutes were circulated and approved by email vote on September 9, 2003.

Board Members Present: Karen Josephson, President; Phyllis Stonebrook, Vice President; Susan S.Y. Johnson, Treasurer; Ellen Roberts Young, Recording Secretary; Lucy Knopf, Corresponding Secretary; P. Merle Wade, Chapters and Regions Director; Carla Kramer, Membership Director; Connie Tyler, Resource Director; Kathryn Mihelick, Development Director; Wendy Morrell, Public Relations Director; Rosalie Branigan, Program Director; Toni' Intravaia, Journal Editor. Others attending: Kathleen Pettycrew, Director at Large and Vice President nominee, Rick Kesler, Treasurer nominee, Tamara Mingo, Director at Large

President Karen Josephson opened the meeting at 9:03 a.m. with a short ritual using some of Carla DeSola's favorite moves.

## Minutes

The minutes of the meeting of March 28-29, 2003 were circulated and approved by email vote completed May 10, 2003.

## Reports

Phyllis Stonebrook moved, Toni' Intravaia seconded, that the following reports be accepted as distributed: President, Vice President, Corresponding Secretary, Program Director, Chapters and Regions Director, Public Relations Director, Resource Director, and Development Committee; and that the Membership Director's report be accepted with additions provided. Carried

Karen Josephson shared a report from Mary Jane Wolbers about her attendance at the National Dance Association April 1-5, 2003 in Philadelphia, PA, including her thanks for the Guild's grant toward her costs.

Merle Wade distributed a list of Chapter and Regional Directors assigned to the various Board members to call, in accord with a previous request for Board participation in this communication work.

## Treasurer's Report

Sue Johnson distributed the latest (not final) figures for income and expenses for fiscal year ending June 30, 2003, and the accompanying balance sheet. She noted that the value of inventory of old resource materials has been written off. Administrative costs have risen due to the 2.9% fees on credit card transactions. The Directory, formerly accounted for under Journal, is now under Printing. Toni' Intravaia moved, Merle Wade seconded, that the Treasurer's Report be accepted as presented. Carried.

Rosalie Branigan queried what impact the reduced fee for seniors has on our income

The budget was discussed, with questions as to whether strategic planning would call for changes. After discussion, Phyllis Stonebrook moved, Kathryn Mihelick seconded, that the proposed budget be accepted as a guide for the present. Carried.

## Action Items

Record is made here of email votes since the last meeting as follows:

1. Sue Johnson moved, Merle Wade seconded, that SDG allocate \$125 for Kathryn Mihelick to attend the NAIN Conference in Columbus, Ohio (August 10-12, 2003), and that the funds to cover this Delegate Stipend expense be drawn from Memorial Endowment Fund interest now available in SDG bank accounts. Motion carried as of July 2, 2003.

2. Connie Tyler moved, Merle Wade seconded, that we keep Sue Johnson as bookkeeper for the fiscal year ending June 3, 2004. Motion carried as of July 5, 2003. This rescinds the motion of March 28, 2003 to contract with Deborah Lannen for this work.

New bank signatures. With a change of officers, new signature cards need to be prepared for the bank account. Phyllis Stonebrook moved, Toni' Intravaia seconded, that Richard Kesler and Karen Josephson be approved as primary signers on the Sacred Dance Guild checking account, with Susan S.Y. Johnson as alternate. Carried.

Membership in the North American Interfaith Network was discussed. Wendy Morrell moved, Rosalie Branigan seconded, that the question of membership in or affiliation with the North American Interfaith Network be tabled until the PR committee completes exploration of the range of options. Carried.

Mini-Festivals, 2004: Rosalie Branigan moved, Kathryn Mihelick seconded, that Merle Wade be made Chair of Festivals 2004. Carried.

Rosalie Branigan moved, Carla Kramer seconded, that Merle Wade be given authority to allocate seed money for the Festivals in 2004, up to a total of \$4,000. Motion carried, one abstained.

Merle reported that there have been 15 expressions of interest so far, and that she will focus on Festivals in the Chapters and Regions meeting at lunch on Monday. She will develop simple forms for proposals and reports

Regarding scholarships for the 2004 Mini-Festivals, Rosalie Branigan moved, Phyllis Stonebrook seconded, that no scholarships be given in 2004, retaining the funds for future Festivals. Motion defeated. Ellen Young moved, Phyllis Stonebrook seconded, that an ad hoc committee be set up to consider possible uses of some scholarship money, including questions of fair distribution. Motion carried. Karen appointed Ellen Young and June Hasser (2004 Chair of Scholarship Committee) to this committee

Collegial Relationship with International Association for Creative Dance. Rebecca Wright Phillips, chair of the Collegial Relations Committee, presented a request from Doug Victor that International Association for Creative Dance (IACD) become a Collegial partner with the Guild, with the committee's recommendation that this be accepted. Phyllis Stonebrook moved, Sue Johnson seconded that the Sacred Dance Guild establish a collegial relationship with the International Association for Creative Dance. Carried.

## Strategic Planning Discussion and Actions

President Karen Josephson turned the meeting over to Wendy Morrell to review and continue the Strategic Planning process begun in two days of meetings, July 15 and 16. She presented the Vision Statement, Mission Statement and supplementary material.

Carla Kramer moved, Kathryn Mihelick

seconded, that we accept the Mission Statement as amended, with "Divine" replacing "Creator" Carried. The Mission Statement now reads: "The Sacred Dance Guild promotes sacred dance as prayer, and as a means of spiritual growth, connection to the Divine, and integration of mind, body and spirit." The Board affirmed that the change was needed for greater inclusivity

Rosalie Branigan moved, Carla Kramer seconded, that the supporting language to the Mission Statement, informally called the bullet points, be accepted. Motion defeated. After discussion, Phyllis Stonebrook moved, Rosalie Branigan seconded, that a task force be formed to further hone and revise the language of the supplementary language to the Mission Statement. Carried. Merle Wade, Connie Tyler and Lucy Knopf were appointed to this task force.

Connie Tyler moved, Phyllis Stonebrook seconded, that the Vision Statement produced in the Strategic Planning meetings be approved. Carried. The Vision Statement reads: "The Sacred Dance Guild embraces and serves all people through sacred movement and dance."

Wendy Morrell reviewed the Core Values agreed upon in Strategic Planning. Rosalie Branigan moved, Phyllis Stonebrook seconded, that we adopt as our Core Values: Spirituality, Respect, Inclusivity, Integration of Mind, Body & Soul, Commitment, Creativity & Art and Exploration & Risk Taking. Carried.

Wendy Morrell next presented the six major themes on which the Strategic Planning Group had done some preliminary work on in small groups. These are: Education, Program, Governance, Resources, PR/Advocacy, Finance, Membership. Task forces for these six areas would be coordinated through a committee of one person from each task force. In addition, monitors are needed to assure that everything is moving according to plan. Phyllis Stonebrook moved, Rosalie Branigan seconded, that a committee be formed of at least one member from each task force and that a monitoring team of at least three people be created. Carried.

Board members were asked whether they would continue on the task forces they worked on in the Strategic Planning sessions. Not all are able to do so. Some can serve as consultants. Commitments were made as follows:

Education: Toni' Intravaia

Governance: Sue Johnson, Phyllis Stonebrook, Ellen Young. Patricia Bowen will also be asked to participate. Connie Tyler indicated that she'd like to give input to this committee

Resources: Kat Pettycrew. She will ask Nancy Jennings to serve also.

PR: Wendy Morrell. She will ask Rebecca Wright Phillips to serve also.

Finance: No members chosen. Rick Kesler and Kathryn Mihelick will serve as consultants and will seek task force members.

Membership: Lucy Knopf. Connie Tyler will be a consultant.

The Board brainstormed names of others who might serve on the six task forces. A long list of names was gathered. Wendy Morrell will keep the list. Karen Josephson agreed to write a letter inviting them to indicate interest. She will include the need for monitors in the letter. The request will be for a three year commitment to



# MEMOS FROM THE MINUTES

the process, i.e. until July, 2006.

Karen Josephson also asked that the teams bring cost estimates for their work to the November meeting.

President Karen Josephson thanked all the Board members for their hard work in both the Strategic Planning sessions and the Board meeting.

Phyllis Stonebrook moved, P. Merle Wade seconded, that the meeting be adjourned at 1:30 p.m.

Respectfully submitted, Ellen Roberts Young, Recording Secretary.

## Minutes of Board at Large Meeting, July 17, 2003, Claremont, California

These minutes will be presented for approval at the 2004 Board at Large Meeting.

President Karen Josephson called the meeting to order at 2:03 p.m. and led an opening ritual using movements from Carla DeSola. Connie Tyler read a note from Carla DeSola.

### Next meetings:

Karen Josephson announced that the 2004 meeting is not set yet. The 2005 meeting will be at Connecticut in late July.

### Announcements:

Karen Josephson explained that Directors' reports and copies of the minutes of last year's Board at Large meeting were available on a side table. She described the elists available to Board-at-Large and Chapters and Regions leaders, and also the quarterly emailings to all members with email addresses. The next of these mailings will be done in September.

### Minutes

Ellen Young read the minutes of the meeting of July 13, 2002. Kathryn Mihelick moved, Toni' Intravaia seconded that the minutes be approved as read. Carried.

All in attendance introduced themselves. Jim Maynard and Jeannine Bunyan welcomed all present to Scripps College and to the Festival.

Karen Josephson asked Board members Rosalie Branigan and Toni' Intravaia to give further introductions because they will not be able to stay until the Annual Membership Meeting. Rosalie Branigan described how in childhood her name was linked to Gypsy Rose Lee and sang a chorus of "Everything's coming up roses." Toni' Intravaia performed "My Spot" about dancing in small spaces.

### Board Reports

Vice President Phyllis Stonebrook reported that resolutions and policies are now up to date.

Corresponding Secretary Lucy Knopf reported that she sent out 106 welcome letters and 58 thank you letters this past year.

Treasurer Sue Johnson summarized the totals from income and expenses and balances. Combining the deficit in income and the decline in assets, the Guild is about 8% down from last year. She also reported that the Executive Board approved a balanced budget of \$25,700 for the fiscal year ending June 30, 2004.

Wendy Morrell reported that 152 surveys have been received, a 27% return. She is still happy to receive more. She also reported that the Guild has a new affiliate relationship with the International Association for Creative Dance.

Resource Director Connie Tyler reported that she has answered many email questions and added some items to the resource data base, which now has 494 entries. There have been about 250 searches per month on the data base. She also reported that four other members are assisting her in adding material to the SDG website, that six or seven members have their own linked websites and that five chapters and one region now have their own websites.

Program Director Rosalie Branigan reported that there were 165 preregistrations for Festival 2003 at the point she left home. In 2004, the Guild will be holding Mini-Festivals around the country. She referred members to the paragraph in the Festival booklet describing Festival 2005, to be held at Connecticut College. She also reported that she has turned over development of the Festival Handbook to Phyllis Stonebrook, and that she is seeking to increase her list of potential leaders for Festivals.

Development Director Kathryn Mihelick reported that she sent out the annual appeal letter, and that her committee is looking into grant money, seeking places whose interests fit the Guild's work. Merchandizing through an online store is also under discussion, as are issues of increasing and retaining membership.

Membership Director Carla Kramer reported that 414 renewal notices went by email, only 112 by post, which was a savings of \$244. Concerning the issue of retention, there has been discussion of surveying past members.

Journal Editor Toni' Intravaia listed her needs and expectations of material for the next Journal. She wants to index all the *Newsletters/Journals*. Lucy Knopf has agreed to help with the more recent ones.

Chapters and Regions Director Merle Wade reported that only six Chapters and five Regions have submitted their reports (of a total of ten Chapters and thirty-one Regions). She reported that the Mini-Festivals Committee, consisting of herself, Kathlene Pettycrew, Ellen Young and Tamara Mingo, had developed proposals, sent them to the Board for critique and revised them. They will expedite the process as much as

possible, with simple proposal forms.

### Nominations

Nominating Committee Chair Anne Marks reported that 21 ballots have been received in the mail. She has the ballot on disc and will print it out for the Annual Meeting.

### Strategic Planning

Karen Josephson described the Strategic Planning process which involved two full days of meetings July 15 and 16. Regretting the unavailability of a projector, Wendy Morrell read the Vision Statement, Mission Statement and supplementary material to the Mission Statement which had been agreed upon. Karen Josephson described the six teams working on the primary theme areas, Education/Program, Governance, Resources, PR, Finance, and Membership, and present assignments to those teams. There are plans also to select three monitors to keep the process moving.

Michele White stated that the Vision Statement was a "last chance" agreement. She is unhappy with it and asked the Board to review it. Phyllis Stonebrook responded that this is not the right time to do that. Kathlene Pettycrew responded that all parts are interconnected and she believes the Vision will evolve. Sylvia Bryant urged that all members be heard on these issues, to which Lucy Knopf responded that the Chapters and Regions leaders must be the Board's "ears." Rick Kessler indicated that he also found the Vision statement a less than satisfactory compromise. Michele asked to make a motion, but rules of procedure were understood to require that she could only make a recommendation that the Executive Board revisit the Vision and Mission Statements.

Anne Marks moved, Kathryn Mihelick seconded that the meeting be adjourned at 4:00 p.m. Motion carried.

Respectfully submitted, Ellen Roberts Young, Recording Secretary

The minutes are also available for members only on the website.



Margaret Taylor Doane pose from the 1950s.



## SDG CHAPTER NEWS

### LAKESHORE CHAPTER

#### Concert: Dancing in the Spirit

A cheering, standing-room-only audience welcomed "Dancing in the Spirit," a unique concert of sacred dance. The overflow crowd of approximately 50 had come to the landmark downtown Chicago Cultural Center on Friday evening, May 9, for the opportunity to witness a wide variety of sacred and spiritually inspired dance.

Normally, such dance is seen only in churches and temples and at special celebrations. Although not a church or temple, Preston Bradley Hall of the Cultural Center provided an appropriately atmospheric setting - with its marble walls filled with beautiful mosaics and its wrought-iron Tiffany chandeliers. Margaret Burk, program coordinator of the Lakeshore Chapter, narrated the evening dances presented.

The dances included "Psalm 130," featuring the Lakeshore Chapter. Wearing street clothes, Lakeshore President Michele Marie White rose from the audience to dance and declaim the psalm, while pianist Walter Tambor improvised. Near the end of the psalm, Claudia Sloan, communications coordinator, and Judy Hollandsworth, Indiana representative, also rose from the audience to join Michele, searching for God. They found God's dancing love in treasurer Donna Pries and Indiana members Jennifer Jenkins and Sandy Seiwert. In the culmination, chapter representative Jenny Vrieze entered majestically with a tall, white banner while Michael Sloan, as the voice of God, spoke the last lines of the psalm. Having found God, they danced joyfully.

The American Indian Center presented grass and jingle dances; *Nata Dance Theater* offered Bharata Natyam, ancient classical temple dance of India; and the Apostolic Church of God, the New Heritage Cathedral, and the Chicago Liturgical Dance Ministry Network offered praise and worship dances. The Lakeshore Chapter also invited former president Jane Siarny to lead an InterPlay improvisation with two other dancers as part of the evening's program.

The Department of Cultural Affairs was so pleased with the concert that the program coordinator sent the chapter a note: "All the dancers and musicians deserve another resounding round of applause! It was a very successful program by all measures...a wonderfully diverse audience filled the hall; they were enthusiastic, supportive and left beaming! The program moved flawlessly with a refreshing rhythm; the dancers were energetic and terrific!"

The event received excellent press coverage. The Chicago Tribune interviewed Michele and the other dance groups, publishing a detailed preview article the day of the concert. The City of Chicago Cable Access television station also recorded the entire concert and aired a one-hour program twice the following week.

How did the City of Chicago come to sponsor a sacred dance concert? Lakeshore member and Deputy Commissioner of the City of Chicago Department of Cultural Affairs MaryE Young deserves recognition for her vision of a multi-cultural interfaith dance concert. As the Lakeshore Chapter was struggling in its search to find a place to host the spring workshop, the Holy

Spirit brought MaryE and the Lakeshore program coordinator Margaret together. Thus was born the concert. A big step for our chapter and for Chicago, the concert raised the profile of sacred dance tremendously in the city.

A first at the Cultural Center, this path-breaking event was part of the Multi-Cultural Voices and Perspectives Series, co-presented by the City of Chicago Department of Cultural Affairs, the American Indian Center, the Arab American Action Network and the Center for Asian Arts and Media. In addition to the Lakeshore Chapter, program partners included the Chicago Liturgical Dance Network and the Chicago Multi-Cultural Dance Center.

#### Workshop: Making Sacred Dances

In conjunction with the concert, the Lakeshore Chapter offered its spring workshop in the dance studio of the Cultural Center on Saturday, May 3 and repeated it on May 10, 2003. Called "Making Sacred Dances," the day long workshops were led by Maggie Kast. A long-time Lakeshore Chapter member, Maggie has directed *Kast and Company Liturgical Dancers* for many years and offers master classes in embodied prayer and movement. Her numerous honors include National Endowment for the Arts choreography commissions and grants from the Illinois Arts Council.

In the morning, each workshop featured structured choreographic exercises. In the afternoon, participants had the opportunity to apply the principles they had learned to dances they were creating. Both workshops were well attended, with a total of 31 participants.

#### Sharing Sacred Dances

The Lakeshore Chapter hosted the fall sharing session "Sharing Sacred Dances" on Saturday, November 8 at St. Gertrude Church on the north side of Chicago. This event provided sacred dancers with the opportunity to see and discuss one another's work. The themes ranged from an interpretation of spoken Buddhist principles to the enactment of a Psalm and from contemporary Christian songs to the contemplative piano music of Aaron Copland.

#### NEW YORK/SW CONNECTICUT CHAPTER

On September 28 at St. Stephen's of Hungary Church, the workshop was led by chapter scholarship recipient Betsy O'Neill. After the warmup, Betsy taught

## Kayla Carter Joins in the Dance

By Joann Flanagan

(Following the Executive Board Meeting November 16-18, 2003)

Dancing at Saint Mark's on Sunday morning was an exhilarating experience. Many people told me afterwards, and again last night at choir rehearsal, how much they liked what we danced - the spirituality of the dancers was evident to all. We were color coordinated - Jennifer Jacobs and I from Saint Mark's in our blue and white costumes. The SDG Board members also in blue, white, or blue and white.

At the beginning of this Contemporary Worship Service, we danced a candlelight processional to "Father I Adore You," and placed the candles on the altar. We kept two burning candles on the baptismal font

in the back of the church to remember Merle and Tamara who had early morning flights and could not dance with us. We were preceded by eight-year-old Kayla Carter who carried forth a bouquet of flowers. Unbeknownst to her father, lead guitarist, I had a separate bouquet which Kayla presented to him. It was a lovely moment.

We also danced the Offertory, Kathryn's and Andrea's "May the Peace of the Lord Be With You." As written in my article, I teach this at almost every workshop we give here in Alabama. I think that it would be a great "Guild" dance. Do you know the words?



## SDG CHAPTER NEWS

"Paths of Radiance" theme song of festival composed by Emmalyne Moreno and choreographed by Emmalyne and Evelyn Okamoto. Betsy also taught "I Dream a Garden" composed by Nobuko Miyamoto. The workshop was very uplifting and energetic.

### CANADIAN NATIONAL CHAPTER

From Sacred Waves, Newsletter of the Sacred Dance Guild Eastern Ontario Region, Fall Issue Vol. 9 No. 19:

September 21 Celebrating Peace through Song, Movement and Prayer with Dr. Ian Prattis; October 19 Sharing Festival 2003 Paths of Radiance; November 6 Sharing Charyha Nirya Tantric Buddhist dance of Papal and December 14 Interplay with Cynthia Winton-Henry.

A sacred week-end dance retreat was held October 24 and 25 at Bells Corners United Church in Nepean, Ontario. This retreat entitled "Dancing in the Light" featured Emmalyn Moreno.

### POTOMAC CHAPTER

This summer, member Annmarie Pittman joined with soloist Art Henderson to present a program of old time hymns at senior centers, as well as the Old Presbyterian Meeting House (Alexandria, VA) and Mount Vernon Presbyterian Church.

Chapter members and guests met at the William Ramsey Recreation Center in Alexandria on October 11 to get a taste of the wonderful adventure at 2003 Festival, Paths of Radiance, held at Scripps College, Claremont, California. Ten chapter members ventured to California to attend the Festival. Each brought back ideas, dances, music and more ideas to share and use.

DC-Interplayers offered a day of exploration and fun on October 13 at Christ Church, Washington, D.C. "Seeding Cultures of Peace: Interplay for a diversity-affirming world" was led by Cynthia Winton-Henry from California, co-creator of InterPlay. InterPlay is a time-tested system of ideas and simple exercises reconnecting people with their own playfulness: a radical new starting point for cultural change. Its step by step methods acquaint people with the ethic of play and our four common human powers: our own stories, movement, stillness and voice.

Wesley Seminary, which continues to be a font of dance opportunities, announced a day-long program on November 15. "Our Body Our Home" is a movement workshop for all bodies led by Sharon Mansur and Boris Willis. They

will explore the Body at Ease, the Body in Motion, the Spontaneous Body and the Energetic Body. Member Kathryn Sparks continues to be at the forefront of dance at Wesley Seminary.

On November 15 the Chapter hosted a sharing event with the theme "Winter Dances." This was an opportunity for all to share winter dances, to learn new pieces, and to teach others favorite pieces or just to take notes. This event was held at member Mimi Godwin's church, National City Christian Church on Thomas Circle in Washington, D.C.

The Potomac Chapter joins the Constitution Chapter in hosting a regional festival. Initial plans are for a weekend event in the later half of the year in the Washington-Philadelphia area, offering a variety of sessions on Saturday and Sunday with a dance presentation or concert one evening. We are pleased to be working with our neighboring Constitution chapter, on this venture. Veteran member SDG member, Sue Johnson, will be the point person and she, along with all the chapter board, will be working to coordinate this event. More news and details to follow: check out the Potomac and Constitution webpages for upcoming developments.

The Potomac chapter is pleased to have a newsletter and we'd be happy to send a sample issue to other chapters if they'd like a copy. Contact Judy Buchino [jbuchino@gmu.edu](mailto:jbuchino@gmu.edu) or Peggy Hoffman [phoffman@marinermanagement.com](mailto:phoffman@marinermanagement.com).

### NORTHERN NEW JERSEY CHAPTER

From Sylvia Bryant: The annual Fall Workshop "Awakening Joy," was held on November 1 at First United Methodist Church in Montclair. Mary Kasakove shared a Pilates workshop and Linda Telesco shared her special gifts in the area of sacred dance.

Have you checked out the SDG website for the Northern New Jersey information?

The Executive Board has decided that instead of a national Festival in 2004, the Sacred Dance Guild will sponsor a series of regional Mini-Festivals which will allow more of our members and friends to participate. Therefore, we would like to extend an invitation to all SDG members in addition to those in Northern New Jersey. The theme will be Rejoice, Renew, Rebirth, and 2003-2004 will be our planning year. We, the NNJSDG, have tentatively decided on November 5-7, 2004 as the date for our Mini-Festival.

## SACRED DANCE ACTIVITIES

### MINNESOTA

From Virginia Huffine, Rochester: The *Seraphim Dancers* presented a portion of the Annual Symposium for the Mayo Clinic's "Women's Cancer Program" on October 14, 2003. The dancers moved to a reading of Psalm 23 combined with the music "Air on the G String" by J.S. Bach.

Using a blending of the ancient yoga asanas and the Chinese Tai Chi postures, the dancers mimed the words, offering comfort and inspiration to the attending survivors as well as care-givers of breast cancer. Choreography and voice-over was done by Jean Dain Waters, who danced with Kathy Walsh Bohm and Kaye M. Case.

### RHODE ISLAND

From Doug Victor, International Association for Creative Dance: For individual and group dance improvisation classes based on the work of Barbara Mettler, visit website for information and calendar for classes and the Creative Dance Congress [www.dancecreative.org](http://www.dancecreative.org) or 520-323-6711 or [IACD@dancecreative.org](mailto:IACD@dancecreative.org).

## RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P.O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

For the holidays consider a Sacred Dance Guild gift membership. Contact Connie at [connie@deepphums.com](mailto:connie@deepphums.com), 510-849-0788 or [www.sacreddanceguild.com](http://www.sacreddanceguild.com).



# CALENDAR

**January 25, 2004** - "Dancing Peace Prayers" workshop with Betsy O'Neill, St. Ignatius Retreat House, Manhasset, N.Y. Contact: Betsy O'Neill 212-535-4235.

**January 26-28, 2004** - "Centered Leadership for Chaotic Times" - The 2004 Iliff Religious Leadership Conference, Denver Marriott Southeast, Denver, Colorado. Contact: Iliff Institute at the Iliff School of Theology - 303-765-3134 or email [www.iliff.edu](http://www.iliff.edu).

**February 1, 2004** - "Dancing Our Way Back to the Garden of Eden" with Carole Forman Leader, at St. Stephen of Hungary Church, New York, NY. Contact: Ann Pomeroy, 845-362-1977 or email [davenann2@aol.com](mailto:davenann2@aol.com) or Betsy O'Neill 212-535-4235.

**February 28-29, 2004** - *Leaven Dance Company*, Full-Day Workshop "Movement Prayer Retreat" and Sunday Concert Presentation, First Presbyterian Church, Findlay, OH. Contact: Jan Van Valkenburg [javan@findlayfpc.org](mailto:javan@findlayfpc.org) or Kathryn Mihelick, 330-688-8806 or [leavenkm@juno.com](mailto:leavenkm@juno.com).

**March 12-14, 2004** - *Alleluia Dance Theater*, "Praise God In Dance" weekend retreat at La Casa de Maria, Santa Barbara, CA. Contact: Stella Matsuda, [RejoiceADT@aol.com](mailto:RejoiceADT@aol.com) or to 1591 Suffolk Avenue, Thousand Oaks, CA 91360 or phone 805-497-1429.

**March 12-13, 2004** - Mini-Festival, Baton Rouge, LA. Details to be announced.

**March 28, 2004** - *Leaven Dance Company*, Sacred Dance Concert Performance, Westlake United Methodist Church

Performing Arts Series, Westlake, OH. Contact: Andy Call 440-871-3088, Ex. 15 or Kathryn Mihelick, 330-688-8806 or [leavenkm@juno.com](mailto:leavenkm@juno.com).

**May 21-22, 2004** - Mini-Festival, Rocky Mountain Chapter, Details to be announced.

**June 7-11, 2004** - "Liturgical Dance: The Word Made Flesh" one-week intensive Course with The Reverend J. Bruce Stewart, Wesley Theological Seminary, Washington, DC. Contact: Sara Sheppard at 202-885-8688, or [Ssheppard@wesleysem.edu](mailto:Ssheppard@wesleysem.edu) or [www.wesleysem.edu](http://www.wesleysem.edu).

**June 25-27, 2004** - Lakeshore Chapter Mini-Festival at St. Mary College, Notre Dame Indiana. Details to be announced.

**July 16-18, 2004** - Mini-Festival, Potomac and Constitution Chapters. Details to be announced.

**July 26-August 6, 2004** - Massachusetts Region Mini-Festival, Boston College, Details to be announced.

## Executive Board Meetings

Spring Meeting - April 16-18, 2004, New Haven, CT.

Summer Meeting - July 16 weekend.

Board-at-Large and Annual Meetings - July 16 weekend.

Sacred Dance Guild Web Site:  
[www.sacreddanceguild.org](http://www.sacreddanceguild.org)

You can apply for membership to the Sacred Dance Guild in three ways: 1) Complete the form and return with your membership dues. 2) Join online at our website, [www.sacreddanceguild.org](http://www.sacreddanceguild.org). 3) Email our Membership Director (see address below).

Name \_\_\_\_\_ Address \_\_\_\_\_ City \_\_\_\_\_ State/Province \_\_\_\_\_  
Country/Zip/Postal Code \_\_\_\_\_ Phone \_\_\_\_\_ Email \_\_\_\_\_

Membership Dues:	1 year Domestic/International Membership	\$35
	2 year Domestic/International Membership	\$62
	1 year Student/Senior (65+) Membership	\$25
	1 year Group Membership	\$82
	Life Membership	\$1,000

Please make checks payable to Sacred Dance Guild or charge your membership by providing the following information.

Visa \_\_\_\_\_ Mastercard \_\_\_\_\_

Card Number \_\_\_\_\_

Exp. Date \_\_\_\_\_ Amount Charged \_\_\_\_\_ Signature \_\_\_\_\_

Please return to Membership Director Connie Tyler, 2322 8<sup>th</sup> Street, Berkeley, CA 94710, [connie@deephum.com](mailto:connie@deephum.com)



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